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THE NECROLOGY OF ART

Charles Albert Lopez, the sculptor, died recently at a hospital where he underwent an operation. The physicians say that death was due to heart disease. Mr. Lopez only recently arrived in this country from Paris, where he had completed the working models for the McKinley memorial to be erected in Fairmount Park, Philadelphia. He was born at Matamora, Mexico, in October, 1869, and came to New York when a youth. At the St. Louis fair the works of Mr. Lopez won a gold medal, and his groups exhibited at the Charleston and Pan-American expositions received recognition. Mr Lopez, in 1898 married Miss Marion Kean of New York, who survives him.

✱ The death of V. Floyd Campbell, which occurred at Morton, Pa., of tubercular pneumonia, removes a prominent figure from the ranks of American artists. His latest work was the drawing of the Roosevelt bears, and it attracted wide attention. Campbell was born in Port Austin, where his father was a blacksmith. As a lad he showed great talent for drawing and developed rapidly. For several years he was a member of The Detroit Free Press staff, and at the outbreak of the Spanish War he went to Cuba for the New York Herald, doing excellent work. Deciding to remain in the East, Campbell took up his residence in Philadelphia, and for a time was on the Philadelphia North American. Later he became staff artist for the Booklovers' Magazine, besides executing private commissions.

✱ Charles Martin, the portrait painter, is dead in London. He lived in America for years, where he drew the portraits and enjoyed the friendship of Washington Irving, Daniel Webster, and Henry W. Longfellow.

✱ Eastman Johnson, the distinguished painter, died suddenly at his home, 65 West Fifty-fifth Street, New York, in his eighty-second year. Mr. Johnson had been ailing for almost a year, and had never got over the shock he had on March 10th, when there was a fire in his home. He was born in Lowell, Me., on July 29, 1824. At eighteen he adopted drawing as his profession. He settled first in Augusta, working almost wholly on portraits in black and white and in pastel. In 1845 he moved with his parents to Washington, D. C., where he drew portraits of many distinguished men, including Daniel Webster and John Quincy Adams. While in Boston in 1846-49 he made portraits of Longfellow and his family, Emerson, Hawthorne and Sumner. He went to Düsseldorf in 1849. He spent a year with Leutze, and four at The Hague, painting there his first important pictures in oil, "The Savoyard" and "The Card Players." He established himself in Paris, but returned to the United States 1856. Among his pictures, besides "The Old Kentucky Home," are "Sunnay Morning," "Prisoners of State," "The Barefoot Boy," "Dropping Off," "Fiddling His Way," "The Pension Agent," "Milton Dictating to His

Daughters," "The Old Stage Coach," "Husking at Nantucket," "Bo-Peep," "Barn Swallows," "What the Shells Say," and "Old Whalers of Nantucket." His portraits, besides those mentioned above, include Presidents Arthur, Cleveland, and Harrison, W. H. Vanderbilt, Secretary Folger, William B. Astor, John D. Rockefeller, W. D. Sloane, Mrs. Alexander Hamilton, Mrs. Dolly Madison, from life; Mrs. August Belmont, Mrs. Hamilton Fish, Mr. and Mrs. J. A. Burden, President McCosh of Princeton, President Noah Porter of Yale, and President Andrew D. White of Cornell, Wheeler H. Peckham, Bishop Potter and Morris K. Jesup. Mr. Johnson received medals for exhibitions at Paris, London, the Philadelphia Centennial, the World's Columbian Exposition, and at the Buffalo, and Charleston expositions. He was a member of many art and social organizations.



GLEANINGS FROM AMERICAN ART CENTERS

A call issued by Spencer Trask, president of the National Arts Club, to workers in arts and crafts throughout the country brought about one hundred and fifty craftsmen to the clubhouse in West 34th Street, New York. Among those present were workers in woodcarving, metal work, including jewelry, textiles, all forms of woven stuffs and loom work, book-binding, stained glass, and ceramics. A permanent organization was effected, and arrangements were made for an exhibition of arts and crafts next fall in the new home of the National Arts Club in Gramercy Park to be the home of the organization. The announcement was made that Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, was in hearty sympathy with the movement, and would give to it his active support in every possible way. Frederick S. Lamb presided. The organization was effected with the election of Spencer Trask, president; Arthur W. Dow, vice-president; John J. Murphy, secretary, and Emerson McMillin, treasurer. Directors elected to serve three years, were Amy M. Hicks, Frederick S. Lamb, Charles Volkmar, and Charles de Kay; directors elected to serve two years were Anna B. Leonard, Florence Foote, Charles H. Barr, and Edward D. Page, and directors elected to serve one year were Mrs. Charlotte Busck, Miss E. M. Heller, J. William Fosdick, and Miss Louise Cowperthwaite. The name of the organization will be the National Society of Craftsmen, and its objects will be to promote the creation and sale of products of the arts and crafts; to maintain a permanent exhibition, and to establish a bureau of information for craftsmen and clients. The membership will be professional and associate, the former to pay an annual fee of five dollars and the latter ten dollars.

Ever since the recent consolidation of the Society of American Artists with the National Academy of Design, in New York, there has been lively speculation in art circles as to who would be the lucky ones elected to the